



FUNDAMENTAL CHANGES

25 MAJOR **PENTATONIC** LICKS FOR BLUES GUITAR

A Fundamental Changes Mini Book

25 Major Pentatonic Blues Licks

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Every Position on the Guitar

Standard Notation & Tablature

Includes Backing Tracks

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25 Major Pentatonic Scale Licks for Blues Guitar

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25 Major Pentatonic Scale Licks for Blues Guitar

Introduction

All examples in this book are available as free audio downloads from <http://www.fundamental-changes.com/mini-guitar-book-audio-downloads/>

If you would like a high resolution pdf of this book for free, please email your sales receipt to the address at the end of this book.

This book contains 25 new and original minor blues guitar licks. There are 5 licks for each of the 5 blues scale shapes shown below.

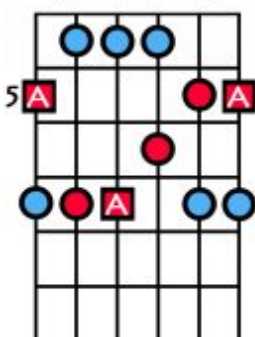
Each lick has a corresponding audio example which is available for **free download** (no strings attached!) from <http://www.fundamental-changes.com/mini-guitar-book-audio-downloads/> just click on the 'downloads' link. Also included are 3, high quality backing tracks at different speeds to get you playing as soon as possible.

Also in this book there is a great section on how to practice these lines so they naturally incorporate into your playing.

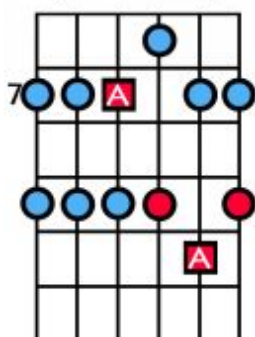
This book came out of a need to develop great blues playing in many of my 40+ weekly private guitar students. Every line in this book has been tried and tested on private students who pay many multiples of the cost of this book. It is all 'good stuff' and every line contained in these pages will teach you something about a different area of the guitar neck whilst giving you some great lines to play.

If you don't already know them, here are the 5 shapes of the Major Pentatonic scale in the key of A. To learn each one, play and visualise the chord (red dots) and then play through the scale.

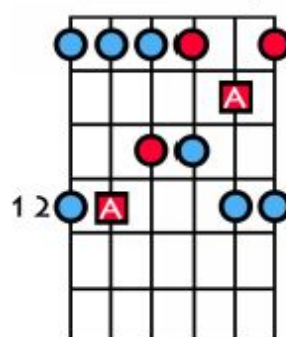
A MAJOR PENTATONIC
SHAPE 1



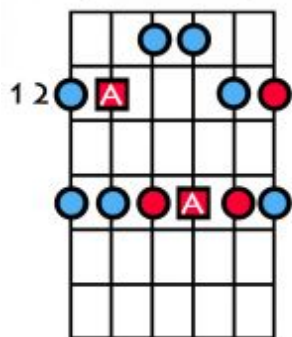
A MAJOR PENTATONIC
SHAPE 2



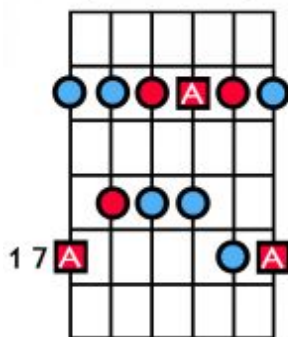
A MAJOR PENTATONIC
SHAPE 3



A MAJOR PENTATONIC
SHAPE 4

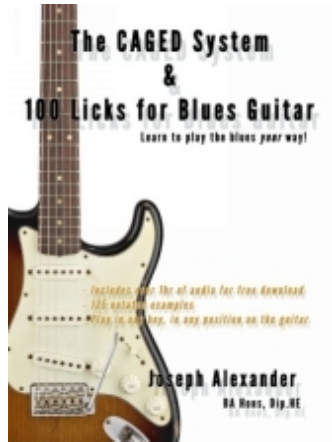


A MAJOR PENTATONIC
SHAPE 5



This book is a short sample of the longer work, **The CAGED System and 100 Licks for Blues Guitar**, which delves deeply into the CAGED system and teaches you vocabulary for all over your guitar neck. The 106 page volume is available on Amazon as a paperback or Kindle Download. It covers Major and Minor Pentatonic scales, The Blues Scale and The Mixolydian Mode.

The first two chapters are included as a free gift at the end of this book.



-100 Top Quality Blues Licks-
-Complete Method to Learn the Guitar Neck-
-Over 1 Hour of Live Examples and Audio for FREE Download-

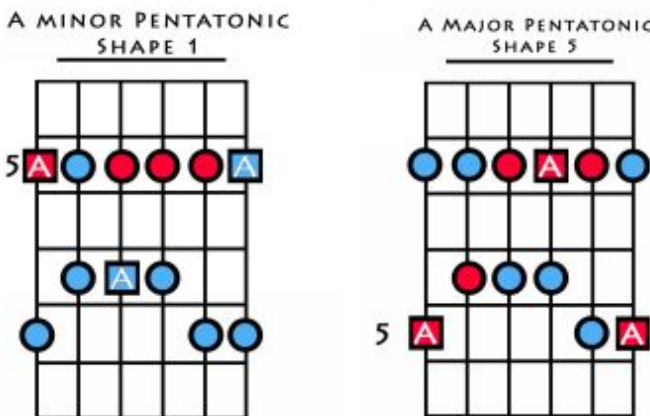
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<http://www.facebook.com/FundamentalChangesInGuitar>

Chapter 1 - The Major Pentatonic Scale

The Major Pentatonic scale is a wonderful, simple way to add colour to your blues playing. It is a warm contrast to the Minor Pentatonic/Blues scale and is often used right next to the Minor Pentatonic to suddenly 'lift' a solo into a happier, major territory.

The *best* thing about the Major Pentatonic scale is that it uses *exactly* the same shapes as the Minor Pentatonic scale, but the shapes are simply shifted down 3 frets. For example compare the following:

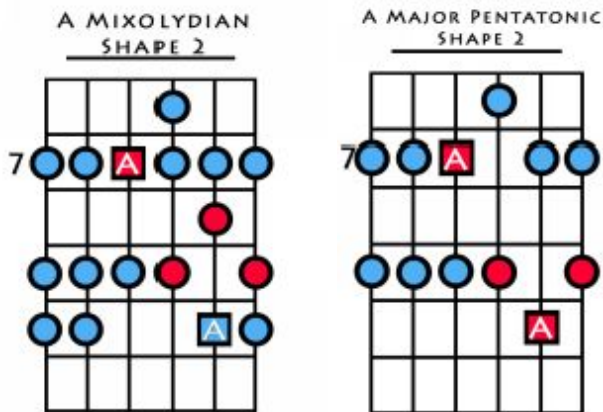


One of the easiest ways to play A Major Pentatonic lines is to simply move your Minor Pentatonic lines down 3 frets. You have to be a little careful sometimes but if you let your ear guide you then you won't go far wrong in your practice. For example, look at **figure and audio example 1a**



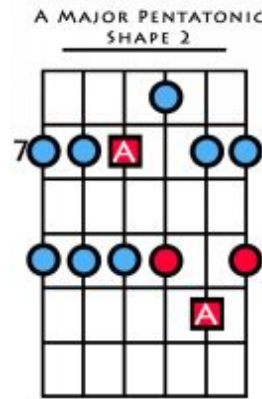
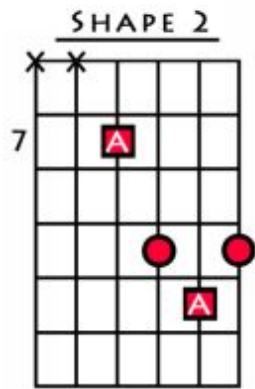
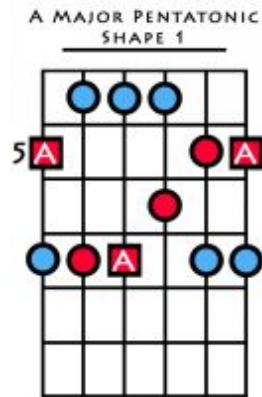
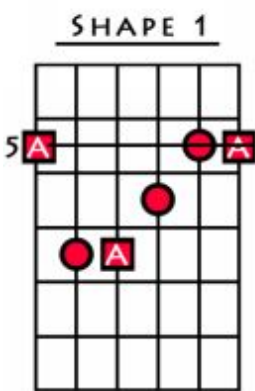
This is exactly the same Pentatonic lick played twice, the second time it is shifted down 3 semitones to create the Major Pentatonic sound.

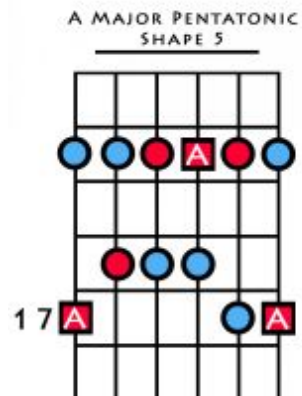
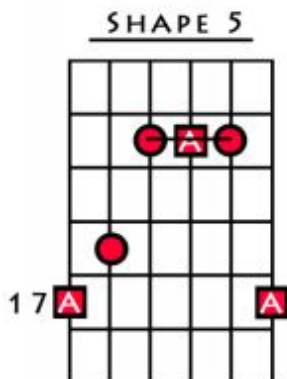
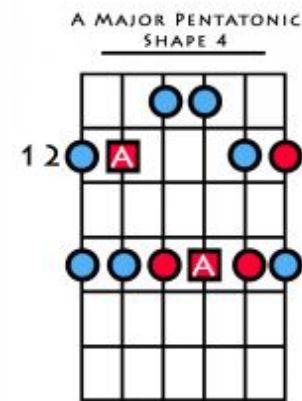
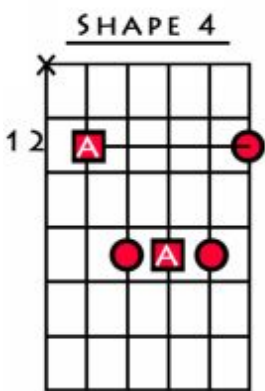
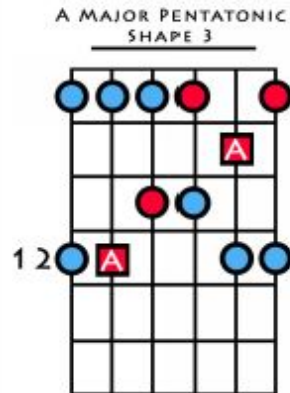
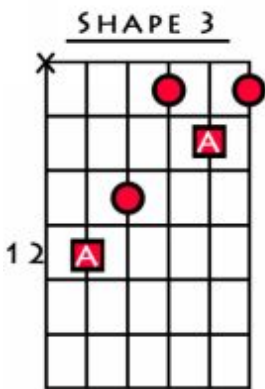
Whilst the Major and Minor Pentatonic scales may look the same on paper, they are very different sounding scales. In fact the Major Pentatonic has more in common with the Mixolydian mode than the Minor Pentatonic. If we compare and contrast these two scales you will see the similarities clearly:



If you remove the notes on the 8th fret on the 5th and 6th strings you will see that they are the same scale. The Major Pentatonic scale is like a stripped down Mixolydian mode.

Whilst it is a handy trick to be able to shift your minor Pentatonic lines down three frets it is obviously important to be able to see the Major Pentatonic scale as an entity in its own right. Here are the Major Pentatonic shapes with their associated chords:





Learn the scale shapes in all 5 keys and all 5 positions. Remember to play from the lowest note in each shape to the highest to keep things rhythmically consistent.

The Major Pentatonic scale sounds fantastic over a dominant or major style blues, but it doesn't work so well over a minor blues. It is used a lot in country music and for all those 'Hendrixy' double stops as you will see in the following 25 examples.

Major Pentatonic scales are freely combined with the Blues Scale for a rich and diverse flavour.

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A Major Pentatonic Shape 1 Licks

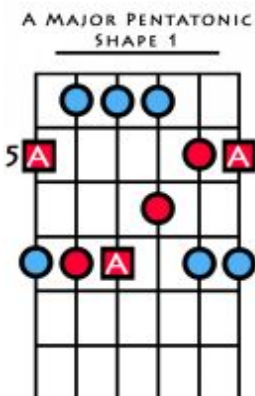


Figure and audio example 1.1a



Figure and audio example 1.1b

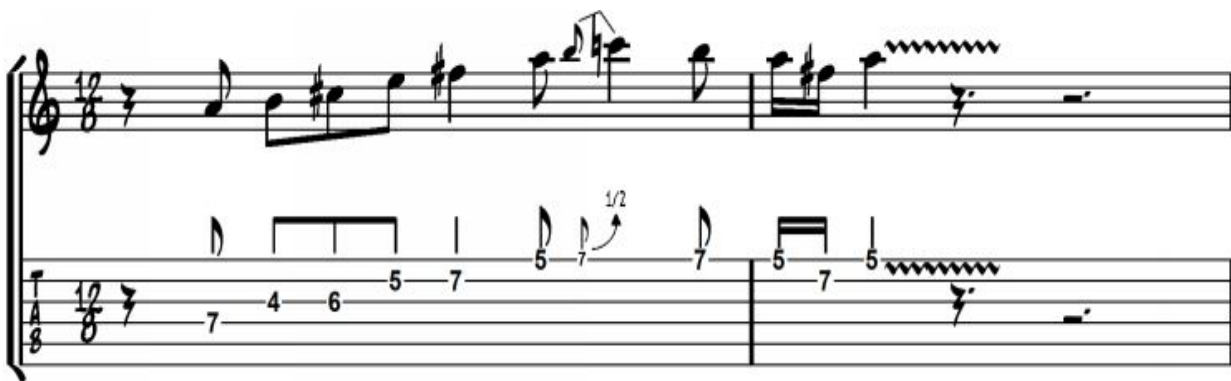


Figure and audio example 1.1c

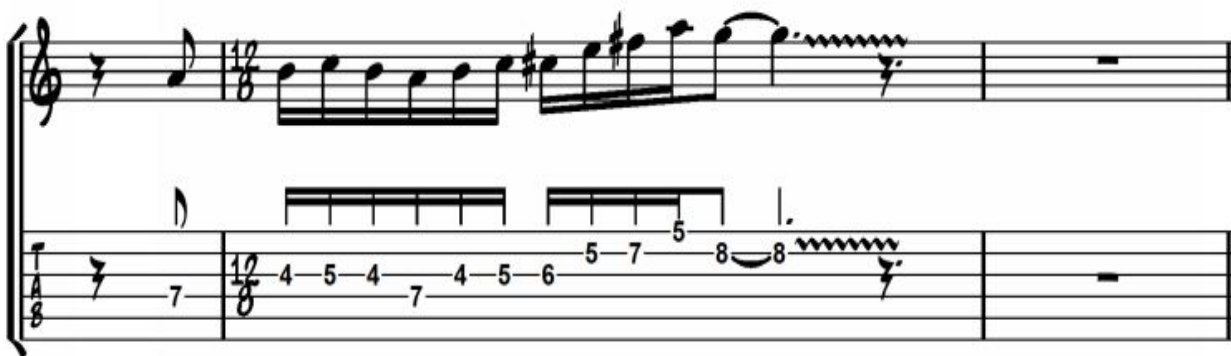


Figure and audio example 1.1d



Figure and audio example 1.1e



A Major Pentatonic Shape 2 Licks

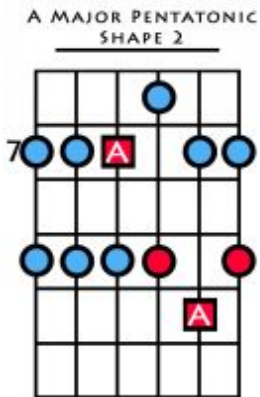


Figure and audio example 1.2a

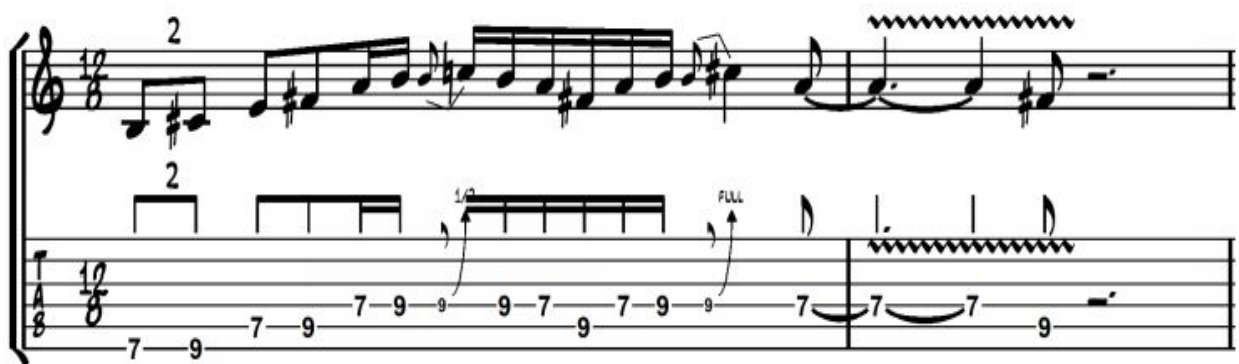


Figure and audio example 1.2b

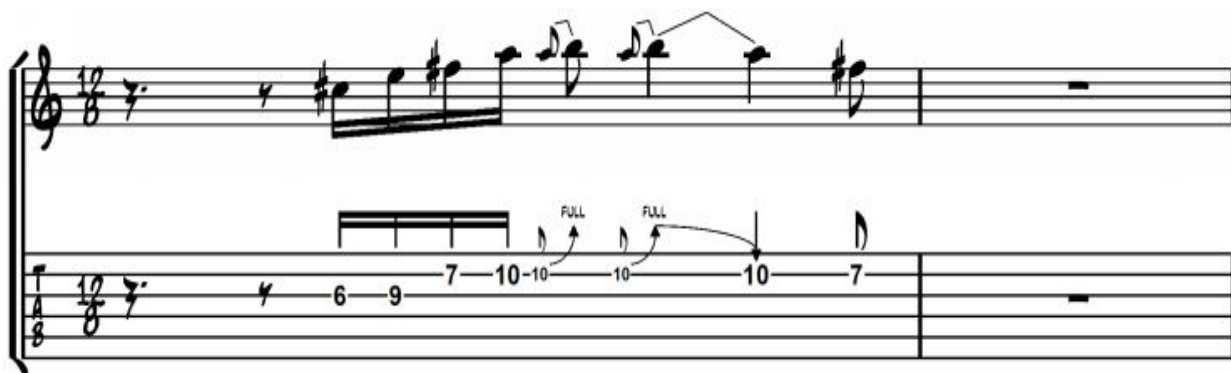


Figure and audio example 1.2c

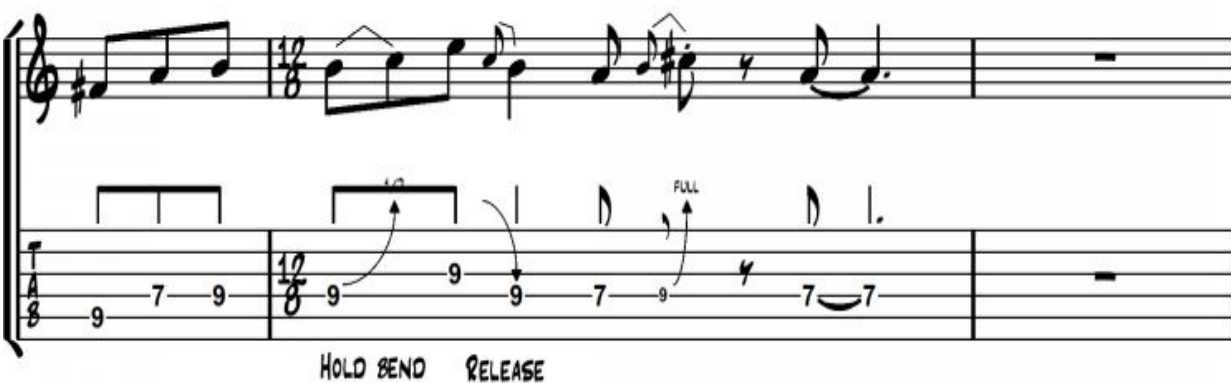
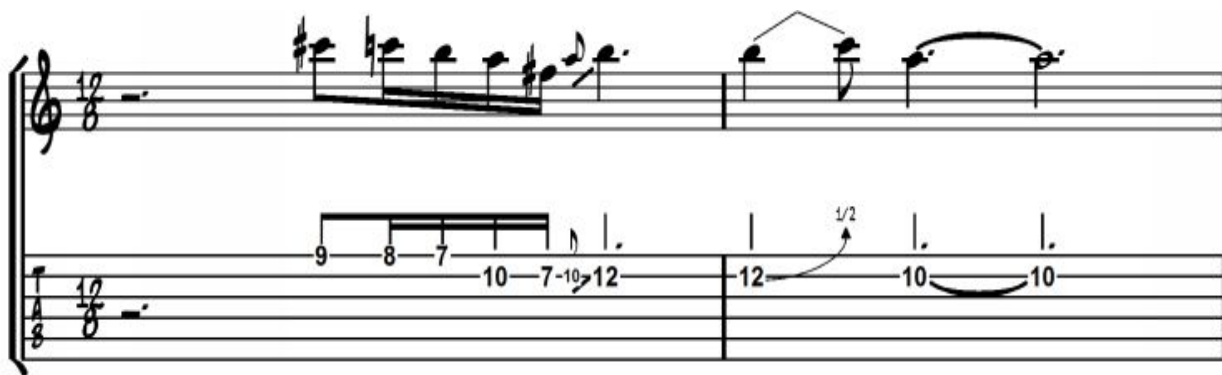


Figure and audio example 1.2d



Figure and audio example 1.2e



A Major Pentatonic Shape 3 Licks

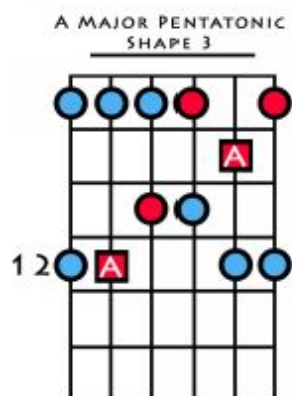


Figure and audio example 1.3a



Figure and audio example 1.3b

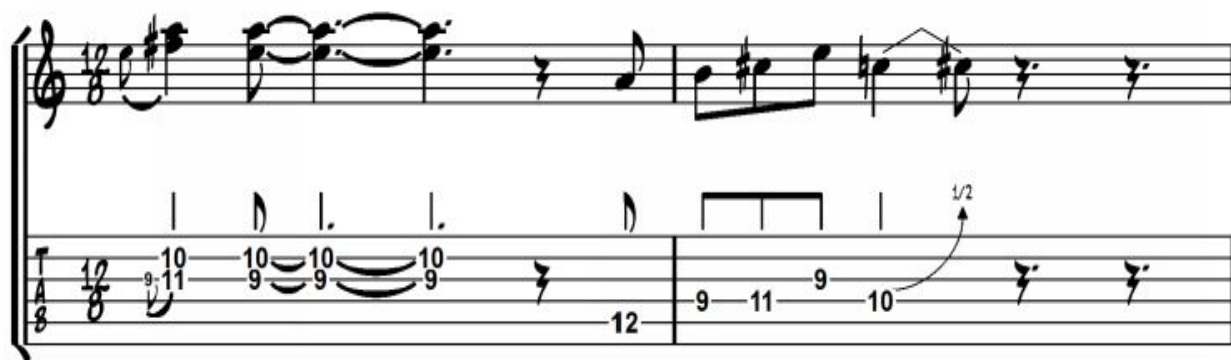


Figure and audio example 1.3c



Figure and audio example 1.3d

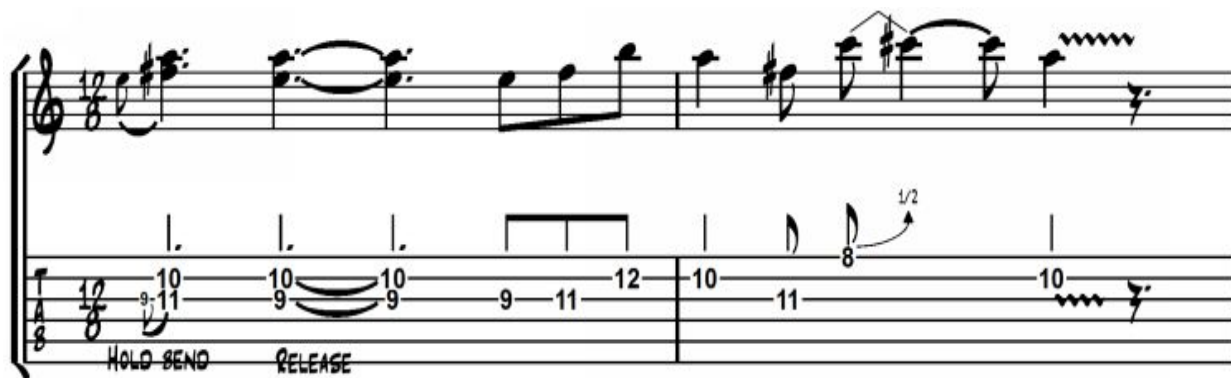


Figure and audio example 1.3e



A Major Pentatonic Shape 4 Licks

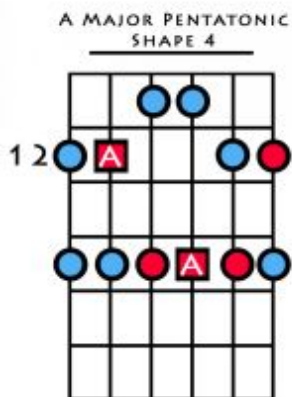


Figure and audio example 1.4a



Figure and audio example 1.4b

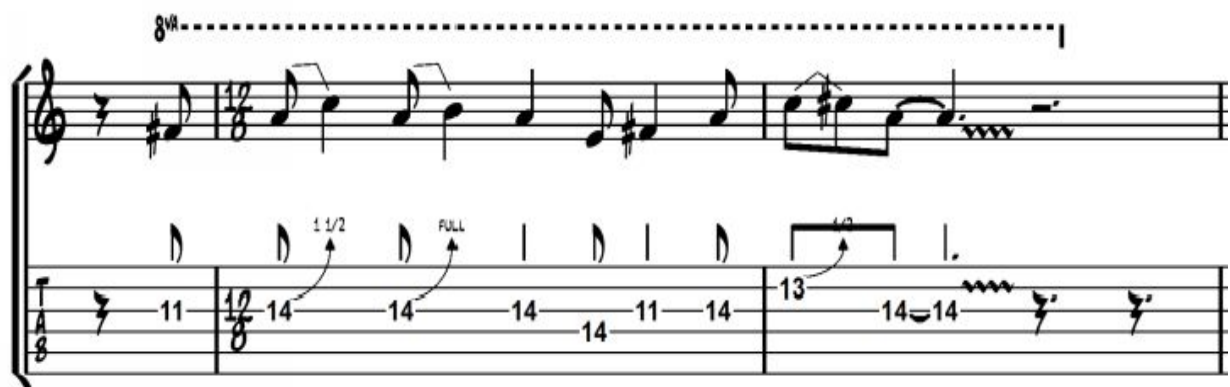


Figure and audio example 1.4c

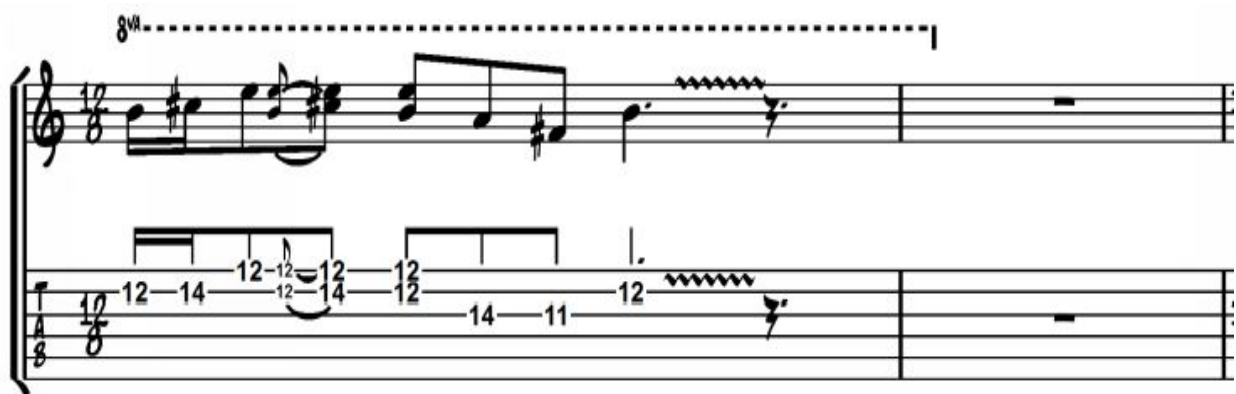


Figure and audio example 1.4d

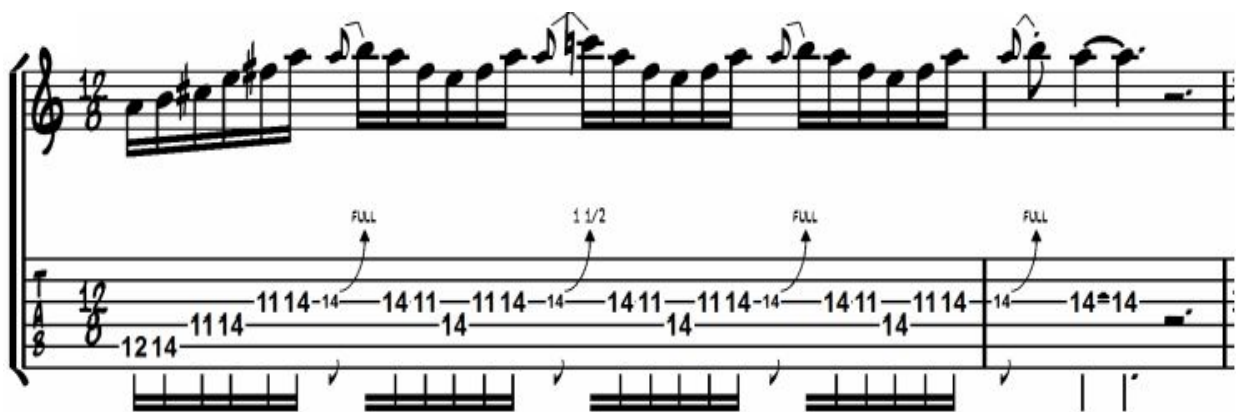


Figure and audio example 1.4e



A Major Pentatonic Shape 5 Licks

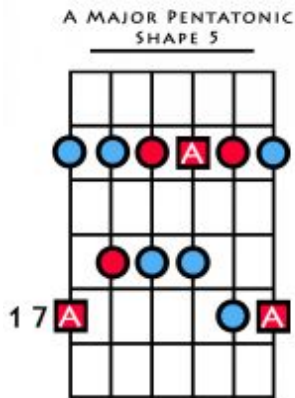


Figure and audio example 1.5a

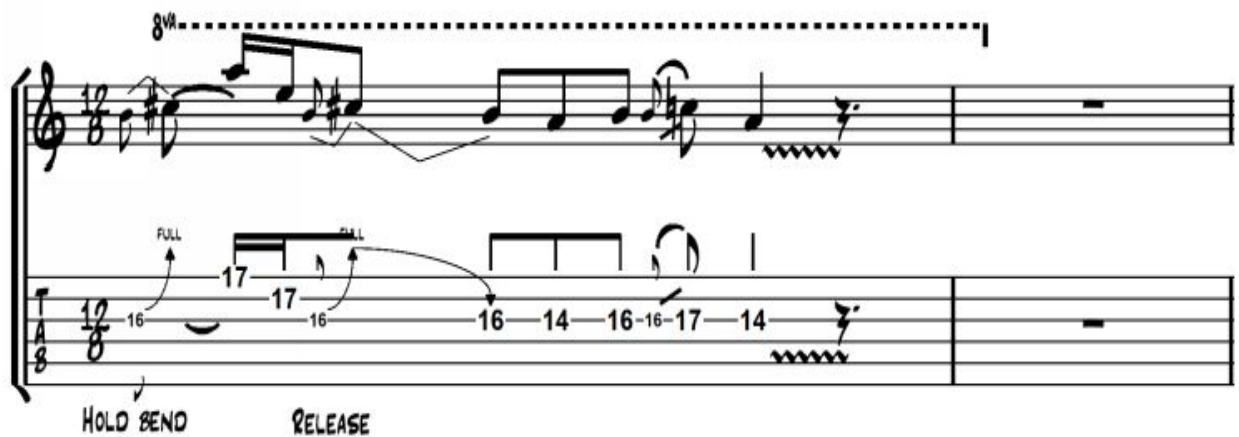


Figure and audio example 1.5b

[illegible]

Figure and audio example 1.5c

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody consists of eighth and sixteenth notes, with a final measure containing a wavy line indicating a trill or a similar ornament. The second system shows the guitar accompaniment in treble clef, featuring a 12/8 time signature and a key signature of one sharp. The guitar part includes a series of chords and a melodic line with a wavy line at the end. The guitar part is written in a style that suggests a specific fingering or technique, with a '1/2' marking above the final measure.

Figure and audio example 1.5d

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major, 12/8 time, with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second system shows the guitar accompaniment, with a treble clef and a key signature of one sharp. The guitar part is written on a single staff and includes a capo position of 8. The melody is written on a single staff. The guitar part is written on a single staff and includes a capo position of 8. The melody is written on a single staff. The guitar part is written on a single staff and includes a capo position of 8.

Figure and audio example 1.5e

8va

12/8

17 14 17-14 17-16-14 14-16-16 17 14 16-14 14

16

Chapter 2 - How to Practice

Now we have specific vocabulary that plays to the strengths of each individual shape, we can look at ways to incorporate the licks into your own solos and make them your own

There is great debate on the subject of *licks* versus *spontaneous improvisation*, however I think a good solo is a combination of both approaches.

When you first learned to speak you copied the odd word from your parents, gradually you put them into sentences and now you don't even think about how to talk. Your own ideas just come out as you desire them to. However if you hadn't gone through that phase of 'using your parents' licks' you'd have never developed the ability to speak at all.

The following system is a fantastic way to make your licks sound natural and to also help incorporate new vocabulary into your playing, thus making it sound our own. It will also teach you to organically develop an idea in a truly musical way.

In the first exercise I want you to focus on just one line, let's try this one:



As you can see, this is a 2 bar lick.

We will play this idea over the space of 4 bars. The first 2 bars will be the lick; the second 2 bars will be an *improvised* answering phrase. **Figure and audio example 2a** shows how:

A7 -----LICK----- -----IMPROVISE-----

.....CONTINUE WITH A RELATED IDEA HERE

Start by putting on **backing track 1: Slow Blues in A Minor** and be careful to focus on the exercise. Don't let yourself start noodling around the scales. Be sure to stick to 2 bars of the lick, then 2 bars or your improvised answering phrase.

Don't worry for now about the *quality* of the improvised line you play, but imagine that the lick in the first half is a **question** and you're playing an **answer**. There are a billion possibilities.

When you're comfortable with that, move on to your other lines in the key of A. Try it with each lick in each of the 5 positions. Remember, it's easy to lose focus and start wandering, but keep pulling yourself back to the exercise.

The second exercise we will try is to reverse exercise one. Start with 2 bars of improvisation and try to seamlessly blend that into a lick that you learned in chapter 3. **Figure and audio example 2b** shows you how:

-----IMPROVISE----- -----LICK-----

BEGIN WITH YOUR OWN IDEA HERE..... RESOLVE IT WITH A LICK HERE.....

Again, try this with each lick in the 5 positions.

Finally, and most importantly, Look at **figure and audio example 2c**:



As you can see, in this example we begin with a short piece of improvisation, merge it into a phrase we know and then resolve it with more improvisation.

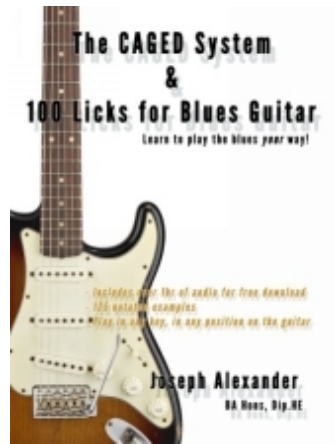
Once you have done this with all the licks in chapter 3 you should be well on your way to playing a convincing blues solo.

*** Warning! – Don't be too strict with yourself about playing the licks perfectly. Blues is all about phrasing and improvisation. There is no *right* way to play any one lick so it's better to focus on a smooth, natural sounding line than waste time trying to get your lines to sound exactly like mine. I give you permission to change my lines as much as you like! ***
Have Fun!

[If you like this book, please write a quick review by clicking here!](#)

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Other Books by this Author.

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Bonus Chapters from The CAGED System and 100 Licks for Blues Guitar

Chapter 1 - What is the CAGED System?

The guitar is unique amongst instruments in that it isn't linear. Imagine a keyboard; the notes go in one direction and there is only one way to play each pitch. When you compare that with the guitar, you will notice that we have more than one way to play most pitches, and that the notes move both horizontally *and* vertically across the neck.

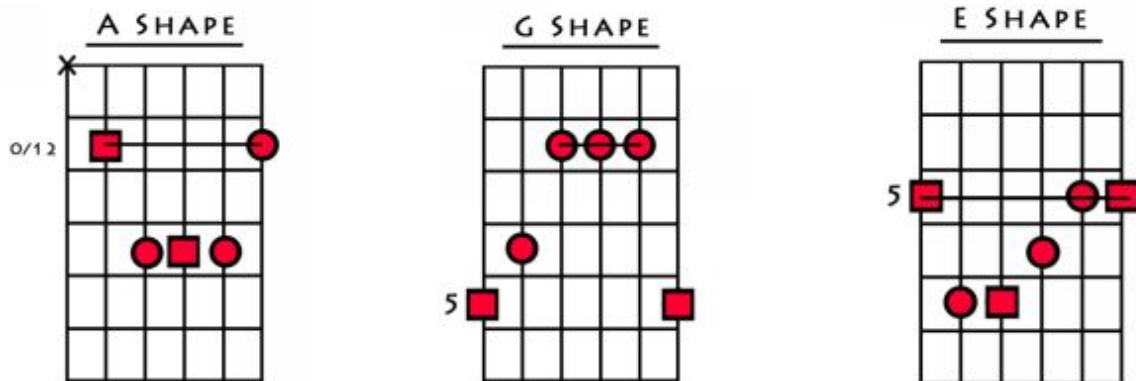
What we need is a simple way to make sense of all this information; a way to organise the neck into convenient chunks to remove confusion and help us venture into areas that we might not be confident to explore.

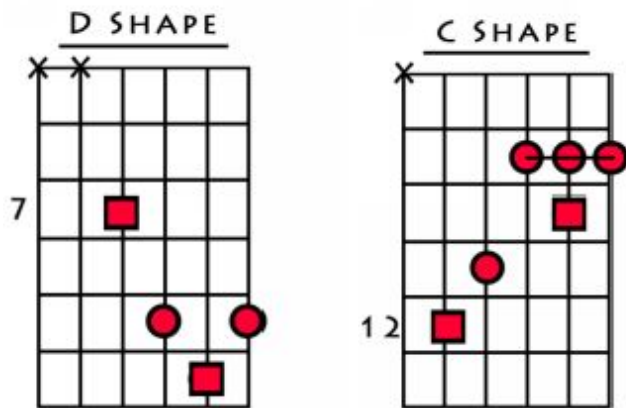
The more of the neck we know, the more creative, expressive and musical we can be, and the more satisfied with our playing we will feel.

This is where the CAGED system comes in.

The CAGED system divides the guitar neck into manageable chunks based around five different chord shapes - the chord shape of C, the chord shape of A, and the chord shapes of G, E and D.

Look at these *barre* chord shapes. See if you recognise the open position chords that you probably learned as a beginner. The square dots are the *root* notes and each chord has been shown here as a voicing of **A Major** :



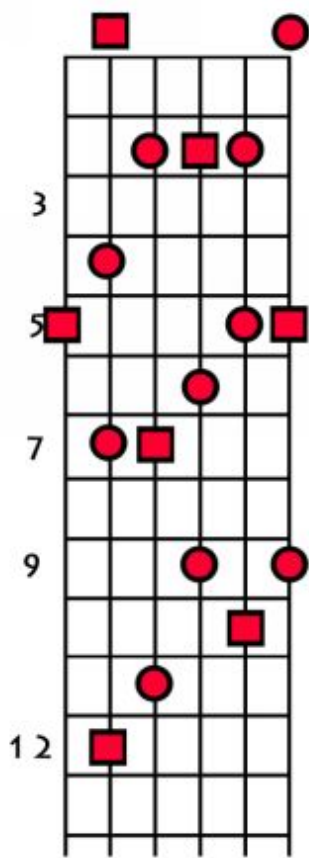


We use these chord shapes to divide up the neck when we solo. What you are going to learn is how to *hang* scale shapes and licks off each chord shape. This does take time, but it will never leave you.

It's like 'Seeing the Matrix'

Using each of these shapes we can section off the neck; one shape for one position.

For the moment, let us work in one key, the key of A. Here are all the chords above shown as different *voicings* of an A Major chord spread out on the neck.



At first glance this may look confusing, but look again carefully. Can you see all the barre chord shapes from the previous page on the neck diagram above? Use the square root notes to help you orientate yourself.

Why is this important?

This concept is vital to our ability to solo in any position. For example, if I'm in the key of A Major and my left hand is located in the 9th-12th fret area, I will be visualising the 'C' Shape. If I want to play in the 3rd to 5th fret range, I see a 'G' Shape. I have many licks and lines in my head that I visualise around each chord shape so wherever I am on the guitar, I always have something to play!

The real trick to all this is being able to see clearly all the *root* notes for the key we are playing in. *Root notes* in this book will always be shown as a square dot in any diagram.

You should now understand that

We have 5 chord shapes which separate the neck into 5 individual areas.

We use these shapes as visual aid to help us navigate around the fretboard. We will learn our scales and licks in conjunction with each chord shape. When we visualise each chord on the neck, we will immediately have the vocabulary to play in each position.

That is the beauty of the CAGED system. In the next chapter we will learn to 'hang' scales off each chord shape so that when you see the chord shape, you see all the licks you know.

The chords I have shown above are all, for the moment, major chords. We would visualise them if we were playing major scales and licks:

If we are soloing with major scales, we use major chords.

If we are soloing using minor scales, we use minor chords.

If we are soloing with dominant 7 scales, we use dominant 7 chords.

Chapter 2 - The CAGED System with Minor Pentatonic Scales.

In chapter 1, we looked at how we can use *Major* Chord Shapes to divide up the neck in the key of A Major. We will be coming back to those shapes in chapter 12 when we look at the major pentatonic scale.

For now, we are going to focus on the *Minor* pentatonic scale as you may already have a grasp of one or two of the common shapes on the neck.

We will begin by learning your visual cues: the chord shapes that we will learn to associate with each scale shape. Remember, we section off the neck with chord shapes, and then mentally ‘hang’ each scale shape from each chord.

To continue reading, check out the full book here:

